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ABSTRACT

These lesson plans on Saint-Gaudens' Shaw Memorial contain activities for grades 3-8 and activities for grades 9-12. It is recommended that before implementing the lesson plans teachers should familiarize themselves with pertinent information about Robert Gould Shaw and the Massachusetts 54th Regiment from the listed Web sites; consult the sources listed in the bibliography; and view the motion picture "Glory" and other documentaries dealing with the Massachusetts 54th Regiment. The student objectives are to understand the role of public commemorative sculpture; discuss the place of Augustus Saint-Gaudens in U.S. cultural history; utilize various kinds of primary source materials; determine the role of the African-American presence in the Civil War; understand how all of the arts can serve as catalysts for establishing historical context; and recognize how certain art forms represent enduring values and become classics. A selected bibliography contains 26 citations. (BT)

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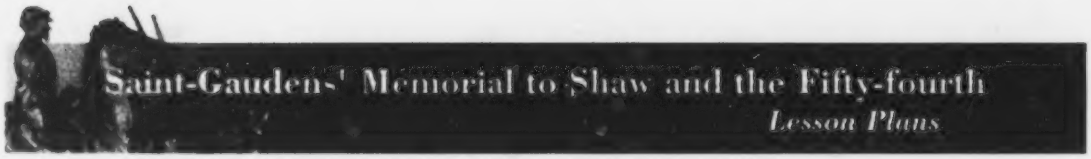

Saint-Gaudens Memorial to Shaw and the Fifty-Fourth Lesson Plans

from the

National Gallery of Art

http://www.nga.gov/feature/shaw/s6000.htm

1999

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Lesson Plans Recommended for Grades 9-12

Introduction

Developed for the National Gallery of Art by James A. Percoco, U.S. History Teacher, West Springfield High School, Springfield, Virginia

Note to the teacher:

Before implementing any of the following lesson plans teachers should familiarize themselves with the following:

- information on this Web site pertinent to this topic
- consultation of the sources listed in the bibliography
- the motion picture "Glory" and any of the other listed documentaries dealing with the Massachusetts Fifty-fourth Regiment

Lesson objectives:

- understand the role of public commemorative sculpture in the United States
- discuss at length the place of Augustus Saint-Gaudens in American cultural history
- utilize various kinds of primary source materials with an understanding of how they help shape and interpret history
- determine the role of the African-American presence in the American Civil War
- understand how all of the arts, including sculpture, music, literature (poetry), and film can serve as catalysts for influencing the public and establishing a historical context
- recognize how certain art forms represent enduring values and become classics discuss the importance of public memory in a democratic society

Lesson 1: An Inspirational Monument

Discussion questions and activities

This multi-day lesson may be used by teachers of Advanced Placement U.S. History, perhaps in the period of time after the AP Exam has been given. Instructional materials such as films, poetry, and music are listed in the Selected Bibliography.

- Provide students with a brief introductory lecture on public space, public sculpture, and public memory. Teachers should consult the following materials prior to this lecture: Michael Kammen's Mystic Chords of Memory, Spiro Kostoff's America by Design, and George Leslie Katz' essay in The American Monument.

- Provide students with a lecture on the life and works of Augustus Saint-Gaudens. Teachers may wish to show their classes the film Augustus Saint-Gaudens: An American Original, 28 minutes, 1985, from Our Town Films (contact Saint-Gaudens National Historic Site, (603) 675-2175), which offers a good introduction to the life and work of the artist.

- Provide students with a copy of the Historical Head Worksheet and ask them to complete it according to the directions.

- Discuss with students their impressions of Saint-Gaudens and the scope of his work.

- Show students the motion picture Glory (available at video stores) followed up with a showing of any one of the historical documentaries related to the Massachusetts Fifty-fourth Regiment. Ask students the following questions:

    1. How would you compare the films?

    2. Which film is a more valid interpretation of the history of the Massachusetts Fifty-fourth Regiment? Why?

    3. Draw up a list of documentary information provided by both films. Which film seems to have more? Why?

    4. If students conclude that the documentary is a more accurate interpretation of history, ask them why and how they have reached this conclusion.

- Provide students with additional background information related to the monument. Use various images of the memorial. As students examine these illustrations, ask them what they see. Ask the students if the images seem to be validated by the story of the Massachusetts Fifty-fourth Regiment depicted in any of the films they watched. You may want to use the Photograph Analysis Worksheet to guide your class through this activity.

- Discuss at length with students how the memorial's design changed as Saint-Gaudens worked on it. Be sure to show students the various designs created by Saint-Gaudens as the project evolved. Make certain that students are clear on how the artist acquiesced to the Shaw family's request to include the infantrymen as part of the artistic composition.

- Ask students if they think the finished product presented to the City of Boston is a more appropriate design than the one Saint-Gaudens originally envisioned, and why or why not.

- At this point be sure that the students are familiar with the information presented so far before moving to the next phase of the lesson.

- Provide students with copies of four of the thirty or more poems that have been written about the memorial. The recommended poems are Robert Lowell's "For the Union Dead," Charles Ives' "Moving, Marching, Faces of Souls," John Berryman's "Boston Common," and Paul Lawrence Dunbar's "Robert Gould Shaw." Tell the students that these poems were inspired by both the Saint-Gaudens monument and the story of the Massachusetts Fifty-fourth Regiment. Background reading by the teacher will be needed to help set these poems in their proper historical context. Students should be aware of the time period when these poems were written. If your school has a creative writing or poetry class, invite a dynamic student from that class to conduct a dramatic reading of the poems. Have your students follow the reading along. After the listening/reading exercise ask students the following questions:

  1. Which poem did they like? Why?

  2. Which poem best tells the story of the Massachusetts Fifty-fourth Regiment? Why?

  3. Which poem best interprets the monument? Why?

  4. Why do the more recent poems have a bitter edge?

- Play a classical American music interpretation of the monument, Charles Ives' "The Saint-Gaudens on Boston Common," after playing renditions of the Civil War era songs "The Battle Cry of Freedom" and "Marching through Georgia." Advise students that they need to listen carefully to these pieces, because Ives incorporated them thematically into his nine-minute work. Ask students the following:

  1. Did they hear the strains of the two Civil War pieces? Why would Ives incorporate these melodies into his work?

  2. How do they see the music as an interpretation of the monument and the story of the Massachusetts Fifty-fourth Regiment?

- Ask the students why they think that this memorial by Saint-Gaudens inspired other arts,

such as song, film, and poetry. What gives the sculpture this power?

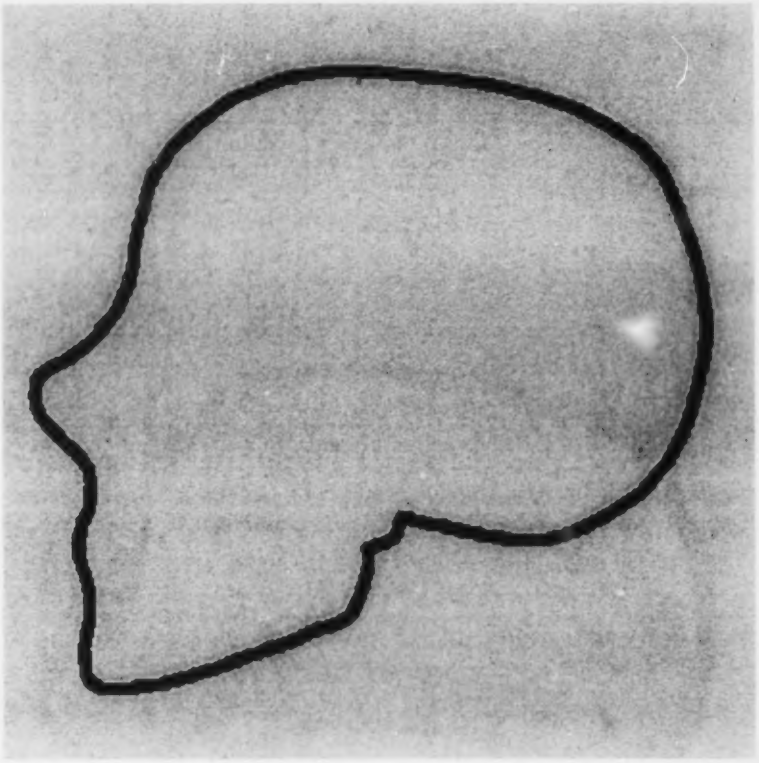
- Ask students which material among those presented to them best relates the story of the Massachusetts Fifty-fourth Regiment and why.
- Ask students to write a one-page dedication speech to Shaw and the men of the Massachusetts Fifty-fourth Regiment. Have students share their speeches with the class. Then refer students to the actual dedication speeches given in 1897, compiled in The Monument to Robert Gould Shaw: Its Inception, Completion, and Unveiling 1865-1897 (Boston and New York, 1897). Compare the points students make in their speeches with those made one hundred years ago.

Extended Activities:

- Have students design their own memorial to Shaw and the Regiment.
- Have students write their own poems about the sculpture, Shaw, and the Regiment.
- Have students research other African-American units that served in the Civil War as well as the United States Colored Troops.

Lesson 1: Historical head worksheet

Write in the space below about the thoughts, ideas, and visions of Saint-Gaudens. Create five images or ideas and then back explain each image in depth on the back. Be sure to draw in color and be imaginative in completing this activity.



Lesson 1: Photograph Analysis Worksheet

Step 1: Observation

Study the photograph for two minutes. Form an overall impression of the photograph and then examine its details. Next, divide the photograph into quadrants and study each section to see what new details become visible.

Use the chart below to list people, objects, and activities in the photograph.

People	Objects	Activities

Step 2: Inference

Based on what you have observed above, list three things you might infer from this photograph.

Step 3: Questions

What questions does this photograph raise in your mind?

Where could you find answers to them?

Developed by the staff of the Education Branch, National Archives, Washington

Lesson 2: Saint-Gaudens, the Shaw Memorial, Art Historians, and the Critics

Discussion questions and activities:

In this lesson, students will consider documentary evidence and commentary presented by scholars and art historians over the years in regard to Saint-Gaudens' Shaw Memorial, and examine Saint-Gaudens' own words about his masterpiece.

Have students read the following five statements and then answer the questions at the end of this activity.

> "Through all of this turmoil the Shaw monument had come to bear more and more upon my mind, and finally reached the long looked-for day of its unveiling. There had been much good natured abuse of me for the time expended on the bas-relief. But it was impossible to carry out my idea otherwise, in a great degree because of the absence of remuneration. This I mention without the slightest trace of regret or reproach, as the sum I consented to execute the monument was ample to provide an adequate and dignified work. It was the extraordinary opportunity, the interest of the task, and my enthusiasm, that led to a development far beyond what was expected of me. And I held it a great joy to be able to carry out my idea as I wished. Whatever regret I have is that I could not achieve many things which I felt might have been done with the general scheme, though much of it was to my taste, especially enclosing the monument between the two trees which frame the relief so admirably, and the felicity of the location as well as the architecture which supports the monument, the thought and work of Mr. Charles F. McKim."

> "My own delay I excuse on the ground that a sculptor's work endures for so long that it is next to a crime for him to neglect to do everything that lies in his power to execute a result that will not be a disgrace. There is something extraordinarily irritating, when it is not ludicrous, in a bad statue. It is plastered up before the world to stick and stick for centuries, while man and nations pass away. A poor picture goes into the garret, books are forgotten, but the bronze remains, to amuse or to shame the populace and perpetuate one of our various idiocies. It is an impertinence and an offense, and that it does not create riots proves the wonderful patience of the human animal."

From The Reminiscences of Augustus Saint-Gaudens, his autobiography, published after his death.

> "A Man who could labor upon a work like the Shaw for fourteen years, fairly loving it into noble perfection, has the right to leave the result to time and to the work itself."

From Modern Tendencies in Sculpture by Lorado Taft. Taft was a contemporary of Saint-Gaudens who was an accomplished sculptor in his own right and a highly regarded critic of American sculpture. He is noted for his volume The History of American Sculpture, which remains a classic in the field.

27th January, 1897

Dear Mr. Saint-Gaudens:

A few days since the photograph of your beautiful Alto relievo reached me, I sincerely thank you for the kind thoughts which prompts the sending of it to me. Owing to Mr. McKim's kindness, I am able to take in exactly how it is places opposite the State House, so that I can appreciate how finely it will appear. The spirit of the men carrying on the enthusiasm of the looks on Colonel Shaw's statue is to me wonderfully like and the way he sits his horse seems to resemble his seat perfectly.

I should think that you would be immensely proud of having succeeded so much in making his statue alone without the men surrounding him. The Negros' faces are most interesting, and I have enjoyed studying them.

I had hardly expected to receive so gratifying a photo of the bas-relief as this is. I can only join the numbers of it's admirers. Truly I thank you for remembering me in this way.

Cordially and gratefully yours

Anna K. Shaw

This letter is in the correspondence of Augustus Saint-Gaudens housed at the Dartmouth College Library.

"He portrays the humble soldiers with varying characteristics of pathetic devotion, and from the halting uniformity of their movement, even from the uncouthness of their ill fitting uniforms, from such details as the water bottles and rifles, secures an impressiveness of decorative composition, distinguished by virile contrasts and repetitions of line and by vigorous handsomeness of light and shade. Mingled with our enjoyment of these qualities is the emotion aroused by the intent and steadfastness onward movement of the troops, whose doglike trustfulness is contrasted with the serene elevation of their white leader."

This commentary appeared in 1913 in art critic Charles H. Caffin's American Masters of Sculpture. This book was published in the same year as was The Reminiscences of Augustus Saint-Gaudens.

"Frederick Douglass' fears came to pass in the 1880s and 1890s. Only a handful of Civil War memorials commemorated the service of African-American soldiers. Even when remembered in monuments, their role would often be marginalized, either given postures of deference and separation or placed in the background.... Even the monument built by the Boston Brahmins to the memory of Colonel Robert Gould Shaw and the fallen of the all-volunteer regiment, the 54th Massachusetts Infantry, remained ambivalent about the question of race and the Civil War. The Shaw memorial, dedicated in 1897, was created by Augustus Saint-Gaudens and placed in the Boston Commons across from the Massachusetts statehouse. It featured a bas-relief that depicted the young colonel on horseback with his men marching in the background. On the back of the monument, inscribed on the stone pedestal, the Shaw Monument Committee listed the names of the officers, all white, killed in the attack on Fort Wagner in 1863, but included none of the names of the enlisted soldiers who died in the same attack. In his published memoirs, issued several years later, Saint-Gaudens displayed an attitude toward African Americans, particularly the models he hired for the Shaw monument, that was demeaning, patronizing, and racist."

This paragraph is from G. Kurt Pehlier's 1996 publication, Remembering War the American Way.

Reading analysis questions:

1. What is Saint-Gaudens' attitude toward his own work? How does this reflect his opinion on sculpture in general?

2. What does Taft's reaction say about the fourteen-year waiting period between the time Saint-Gaudens received the commission and the time it was unveiled? Do you agree with his argument? Why?

3. What is Anna Shaw's response to the work depicting her husband? Do you think that it is possible to make a judgment such as hers from looking at a photograph? Why or why not?

4. How is it that Charles Caffin's interpretation differs from those of Saint-Gaudens and Taft, considering that he wrote about the sculpture during the same time period? What might account for this difference?

5. Why is it that Piehler's remarks contain less concern about the sculpture but more about the social context of the piece? What might account for this? Since his comments date 99 years after the memorial's dedication, what assessment can we make about the relationship between time and attitudes toward the Shaw Memorial? What changes in national consciousness may have influenced Piehler's interpretation?

Teachers wishing to analyze some of Saint-Gaudens' specific remarks toward his black models and African Americans in general can find his thoughts in his Reminiscences, vol. 1, pages 333-338. Teachers may wish to compare and contrast his viewpoints here with the first quote listed above and the following quote, relative to the dedication of the Shaw Memorial, which can also be found in Reminiscences.

> "The impression of those old soldiers, passing the very spot where they left for the war so many years before, thrills me even as I write these words. They faced and saluted the relief. With the music playing 'John Brown's Body', a recall of what I had heard and seen thirty years before from my cameo-cutter's window. They seemed as if returning from the war, the troops of bronze marching in the opposite direction, the direction in which they had left for the front, and the young men there represented now showing these veterans the vigor and hope of youth. It was a consecration."

Lesson 3: A Primary Source Document Activity

The primary source documents referenced or transcribed here can be used individually with the Written Document Analysis Worksheet or collectively with the following outlined activity. Copies of the primary documents cited in this exercise can be obtained from the National Archives, Washington. http://www.nara.gov/exhall/originals/54thmass.html

- Provide students with a copy of the recruitment poster and ask them to answer the following questions:

    1. What are the terms of the recruitment poster? Why would these terms be considered important?

    2. What government officials have affixed their names to the document? Why?

    3. What might be the reaction of African Americans in the North who read this poster? Why?

    4. How effective do you think this poster was in the recruitment of blacks to join the Union Army? Why?

- Provide students with the document of the casualty list (from the National Archives, Washington) of the Massachusetts Fifty-fourth Regiment assault on Fort Wagner on July18, 1863. Ask the students to respond to the following questions:

    1. What might one conclude about this regiment's assault on Fort Wagner? Why?

- Provide students with an image of the inscriptions of the Shaw Memorial with the names of the men that were added in 1981. Ask students:

    1. to find the names on the casualty record that are matched on the rear of the monument.
    2. to hypothesize why it took close to 120 years after the assault on Fort Wagner to add the names to the monument.

- Provide students with a copy of the letter from Colonel Edward Hallowell to Governor Andrew of Massachusetts. Tell the students that Hallowell assumed command of the regiment after Shaw was killed in the assault on Fort Wagner. After students have read the letter ask them to respond to the following questions:

    1. What is the subject of this letter? Why?

    2. Why do you think Hallowell has addressed the letter to Governor Andrew?

3. How do the contents of this letter compare to the guarantees stated on the recruitment poster?

4. Why do you think that the United States government decided to pay these particular soldiers $3 less than other Union soldiers?

- Provide students with the following lines from the back of the Shaw Memorial.

> "The black rank and file volunteered when
> disaster clouded the Union cause served
> without pay for eighteen months till given
> that of white troops faced threatened
> enslavement if captured were brave in action
> patient under heavy and dangerous
> labors and cheerful amid
> hardships and privations."

- After students have read the inscription provide copies of the letter from Charles Eliot to Saint-Gaudens. Have students answer the following questions:

1. What is the purpose of the original inscription? Why do you think that it was added to the monument?

2. What is the purpose of the letter from Charles Eliot to Saint-Gaudens? Why?

3. Should Saint-Gaudens have been consulted on this matter? Why or why not?

4. Do you think that the issue of pay should have been addressed on the memorial? Why or why not?

Lesson 3: Written document analysis worksheet

1. Type of document (check one):

___ Newspaper	___ Telegram	___ Census report
___ Map	___ Congressional record	___ Memorandum
___ Advertisement	___ Patent	___ Report
___ Letter	___ Press release	___ Other

2. Unique physical qualities of the document (check one or more):

___ Interesting letterhead	___ Typed
___ Notations	___ Seals or stamps
___ Handwritten	___ Other

3. Date(s) of document:

4. Author (or creator) of document:

5. For what audience was the document written?

6. Document Information

There are many possible ways to answer the following questions.

List three things the author said that you think are important:

Why do you think this document was written?

What evidence in the document helps you to know why it was written? Quote from the document:

List two facts the document tells you about life in the United States at the time it was written:

Write a question to the author that is left unanswered by the document:

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MASS. VOLUNTEERS, composed of men of

AFRICAN DESCENT

Col. ROBERT G. SHAW.

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Lieut. J. W. M. APPLETON, Recruiting Officer.

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List of the Names of the Enlisted men of the 54th Regiment Mass Vols

missing after the assault on Ft Wagner July 18th 1863

Co	No	Names	Rank
A	1	Andrew Barton	Sergeant
"	2	Ralph Carlos	Corporal
"	3	Henry Talbot	Private
"	4	James M. Allen	"
"	5	Henry P. Barghardt	"
"	6	George W. Jackson	"
"	7	George H. Ellis	"
"	8	Joseph Ford	"
"	9	Edward Hayes	"
"	10	[illegible]	"
"	11	Marshall Lewis	"
"	12	Harrison Miller	"
"	13	[illegible]	"
"	14	[illegible]	"
"	15	[illegible]	"
"	16	[illegible]	"
"	17	[illegible]	"
B	18	Robert J. Simms	Sergeant
"	19	Charles Bailey	Corporal
"	20	[illegible]	Private
"	21	[illegible]	"
"	22	[illegible]	"
"	23	[illegible]	"
"	24	[illegible]	"
"	25	[illegible]	"
"	26	David Bark	"
"	27	Morris H. Brown	"
"	28	John H. Cadet	"
"	29	Augustus Dallo	"
"	30	George Gaynel	"
"	31	Sheldon Glascow	"
"	32	Albert Hayes	"
"	33	Wm King	"
"	34	John A. Richardson	"
"	35	Daniel Slate	"
"	36	Charles H. Williams	"
"	37	Samuel [illegible]	"
C	38	Joseph [illegible]	Corporal
"	39	Alonzo L. Jones	"
"	40	Joseph L. Hall	Private
"	41	Archelaus Brown	"
"	42	Isaac Hall	"
"	43	Samuel Abbott	"
"	44	John Dott	"
"	45	Frederick James	"
"	46	Moses Rice	"
D	47	Addison Clark	"
"	48	George A. Campbell	"
"	49	William Bissell	"
"	50	Albert Edwards	"
"	51	[illegible]	"
"	52	[illegible]	"
"	53	[illegible]	"
"	54	[illegible]	"
"	55	[illegible]	"
"	56	[illegible]	"
"	57	[illegible]	"
E	58	[illegible]	"
"	59	[illegible]	"
"	60	[illegible]	"
"	61	[illegible]	"
"	62	[illegible]	"
"	63	[illegible]	"
"	64	Sheldon Thomas	"
"	65	George W. Thomas	"
"	66	Edward Williams	"

Co	No	Names	Rank
G	67	Charles Bell	Private
"	68	William Rogers	"
"	69	Augustus Abbott	"
"	70	Charles Lambert	"
"	71	John Brent	"
"	72	William Ingle	"
"	73	William Anderwood	"
H	74	Walter A. Jeffries	Sergeant
"	75	Samuel A. Williams	Corporal
"	76	James Caldwell	Private
"	77	James A. Williams	"
"	78	J. A. Jackson	"
"	79	Wm. H. Harrison	"
"	80	Henry Scott	"
"	81	Rich Lovett	"
"	82	Ferdinand Wallace	"
"	83	[illegible]	"
I	84	Alfred A. Fox	Sergeant
"	85	Charles Appolitas	Corporal
"	86	Robert Jones	"
"	87	Randolph Brooks	"
"	88	[illegible]	Private
"	89	Jacob Gaines	"
"	90	William Felton	"
"	91	Thomas Stone	"
"	92	B. W. Williams	"
"	93	Ezekiel Williams	"
"	94	[illegible]	"
"	95	[illegible]	"
"	96	[illegible]	"
"	97	[illegible]	"
K	98	Isaac Mahon	Sergeant
"	99	John H. Wilson	Corporal
"	100	Edward Morgan	Private
"	101	Samuel Ford	"
"	102	Thomas Isaac	"
"	103	William Pitts	"
"	104	Joseph Bayard	"
"	105	Thomas D. Jones	"
"	106	Elias A. Hawkins	"

Missing on [illegible]
July 18 - 1863

B	18	[illegible]	Private
"	2	Emanuel Blake	"
"	3	George Wilson	"

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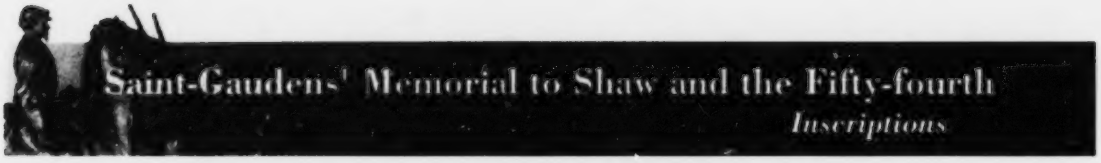

The following names of men in the Massachusetts Fifty-fourth Regiment that were killed in action were inscribed on the monument in Boston in 1981.

HENRY ALBERT / THOMAS R. AMPEY / THOMAS BOWMAN/ WILLIAM BRADY / ABRAHAM BROWN / JAMES H. BUCHANAN / HENRY F. BURGHARDT / ELISHA BURKETT/ JASON CHAMPLIN / ANDREW CLARK / LEWIS CLARK/ HENRY CRAIG / JOSEPHUS CURRY / EDWARD DARKS / HENRY DENNIS / WILLIAM EDGERLY / ALBERT EVANS / WILLIAM S. EVERSON / SAMUEL FORD / RICHARD M. FOSTER / CHARLES S. GAMRELL / LEWIS C. GREEN / JOHN HALL / WILLIAM HENRY HARRISON, 2ND / EDWARD HINES / BENJAMIN HOGAN / CHARLES M. HOLLOWAY / GEORGE JACKSON / JAMES P. JOHNS / JOHN H. JOHNSON / DANIEL A. KELLEY / HENRY KING / CYRUS KRUNKLETON / AUGUSTUS LEWIS / THOMAS LLOYD / WILLIAM LLOYD / LEWIS J. LOCARD / FRANCIS LOWE / ROBERT MCJOHNSON / JOHN MILLER/ JAMES M. MILLS / WILLIAM H. MORRIS / CHARLES E. NELSON / STEPHEN NEWTON / HARRISON PIERCE / CORNELIUS PRICE / THOMAS PETER RIGGS / DAVID R. ROPER / ANTHONY SCHENCK / THOMAS SHELDON / WILLIAM J. SMITH / SAMUEL SUFSHAY / JOHN TANNER / WILLIAM THOMAS / CHARLES VAN ALLEN / GEORGE VANDERPOOL / CORNELIUS WATSON / EDWARD WILLIAMS / FRANKLIN WILLIS / JOSEPH D. WILSON / WILLIAM WILSON / JOHN W. WINSLOW

Augustus Saint-Gaudens, Shaw Memorial, 1897, bronze relief, Boston

Lesson 3: Letter from Colonel Edward Hallowell to Governor Andrew of Massachusetts.

54 Regt Mass Vol
Nov 23rd 1863

To His Excellency John A. Andrew, Governor of Massachusetts

Governor,

Copies of your address, delivered to the Legislature of Massachusetts Nov. 11, 1863 have been received in this regiment. Such parts of it as recommend the General Court to authorize the payment to the enlisted men of the 54th Mass. Vols. of that portion of the lawful monthly pay of United States Volunteers which has been or may be refused them by the Paymaster of the United States, are received unfavorably by the enlisted men of this Regiment. They were enlisted and mustered into the Service of the United States with the understanding that they would be treated in all respects as other soldiers from Massachusetts. They will refuse to accept any money from the United States until the United States is willing to pay them according to the terms of this enlistment. They feel that by accepting a portion of this just dues from Massachusetts and a portion from the United States, they would be as acknowledging a right on the part of the United States to draw a distinction between them and other Soldiers from Massachusetts and in so doing they would compromise their self respect. They enlisted because men were called for, and because the Government signified its willing use to accept them as such not because of the money offered them. They would rather work and fight until they are mustered out of the Service, without any pay than accept from the Government less than it gives to other soldiers from Massachusetts, and by so accepting acknowledge that because they have African blood in their veins, they are less men, than those who have saxon.

Thanking you in behalf of the men, for the kind spirit you have always manifested in your efforts to establish to their just rights.

I remain
Very Respectfully
Your Obdt. Svt.
E. Hallowell
Col. Comdg. 54 Mass

Lesson 3: Letter from Charles Eliot to Saint-Gaudens

Harvard University,
Cambridge, April 10th, 1894.

Dear Mr. St. Gaudens,-

I have received from Mr. Atkinson, as I doubt not you have, the result of yesterday's meeting of the Committee on the Shaw Monument. I see no way to meet the wishes of the Committee. I cannot possibly say that this monument marks the most important step in the war, or the turning point in the war. That does not seem to me to be true. It also seems to me an exaggeration to say that the Fifty-fourth Regiment "brought to the Union cause the willing service of one hundred and eighty-six thousand colored soldiers." There were at least five regiments of negroes enlisted before the Fifty-fourth. No statement of doubtful historical accuracy should be put on a monument intended to endure.

I am not able to perceive that the first three lines of the inscription are patronizing toward the blacks. It is a simple fact that Shaw himself did not feel sure that black men would stand in line of battle. I have submitted these lines to Colonel T. Wentworth Higginson who is likely to be sensitive to any patronizing airs, but he finds nothing of that sort in them--only a statement of obvious facts.

With regard to the mention of the words "white" and "black" I should say that the interest of the inscription was distinctly increased by having them in; but they can be omitted, because your design declares that Shaw was white and his men black.

I can find nothing patronizing in the words "Served without pay for eighteen months until given that of white troops,"--simply because that is one of the heroic things this particular regiment did, and no white regiment ever did anything like it. I confess that the line is jerky; but it has the merit of making a complicated statement in only twelve words, of which nine are monosyllables. It would be easy to write a smooth sentence stating the same fact; but it would be much longer.

The omission of the word "all" after "possess" in the last section seems to me to be an improvement. I am inclined also to strike out the two words "and resolute" following the word "brave."

I see no way to utilize the small slip enclosed. You are not making a monument to Governor Andrew.

I have taken the liberty of marking some corrections on the rough sketch of the inscription which you send me, and I have drawn a blue line through small o's, v's for u's, and the undesirable forms of m and w.

The objection to using the Latin form of the English letter U is made very clear in the large inscription; for the English V occurs eleven times in this inscription, whereas the Latin language had no letter corresponding to the English V.

Very truly yours,

Charles M. Eliot

Mr. Augustus St. Gaudens.

Lesson Plans Recommended for Grades 3-8

Lesson 1: Personal Memories

Two or three class sessions required. Students supply materials for a classroom art activity.

Discussion questions:

How do we remember personal events in our lives? Below is a list of items that evoke personal memories for us. Encourage students to make a list, using some of these suggestions to help them: stuffed animals, jewelry, souvenirs, photographs, albums, certificates, notes and letters, diplomas, diaries, birthday cards, videos, ribbons, trophies, or ticket stubs.

Ask the students to recount what event or personal memory such keepsakes represent, such as: births, best friends, sports events, favorite places, family reunions, pets, weddings, or secret places.

Art activity: Create a classroom memory place

Ask the students to choose one object that represents an important moment in their lives and that they are able to bring to class and share. Have the students explain the memory that their selected object captures, and why. Then create a group memory place. The class can organize their objects on a tabletop, pin them to a bulletin board, place them in a big case, such as a library display case, display them in a case in the school hallway, or film each other explaining the significance of their objects.

Students should give their objects titles. Choosing a title can require serious work. Titles can be descriptive or explanatory, such as "Joy," "Ultimate Danger," or "Bunny of My Babyhood"; they can pose a question or set a mood. The French painter Paul Gauguin named one of his Tahitian works Where Do We Come from? What Are We? Where Are We Going?

Lesson 2: Public Memories

Discussion questions:

1. Ask students to contribute to a list of ways we remember public or civic events. Some include: parades, sculpture, ritual celebrations, mosaics, murals, songs, slogans, legends, or insignia.

2. What kind of public moments and public figures do we commemorate? Examples are New Year, birthdays of national leaders, religious events, or public service (veterans, presidents).

3. How do we remember the Civil War? Examples are history books, television programs, family stories and mementos, Memorial Day and Veterans' Day, songs, or art.

4. Public sculpture is a way of remembering. The Shaw Memorial commemorates: the first African-American regiment of the North and the fifth black regiment in the Civil War the bravery of the Massachusetts Fifty-fourth Regiment and its leaders in storming Fort Wagner, South Carolina, when the odds were against them their sacrifice in battle (281 of 600 died), which inspired many more African Americans to volunteer as soldiers (a total of nearly 180,000 African Americans) the regiment's courage in joining the Union troops, for blacks risked being sold into slavery if captured in uniform by Confederate soldiers, and white officers risked execution

5. **Study the Shaw Memorial**

   Look at the relief sculpture created by Augustus Saint-Gaudens. Study it overall. Study its details. What does the memorial represent? Is this a specific moment? Why did the artist choose to depict the group in this way?

6. **Find the memorials in your town**

   Do you know which public monuments exist in your home town? You can search for some of them on the Smithsonian's Internet site for research at http://www.siris.si.edu. Make a list of local monuments using the Internet and local resources. You can sketch or photograph the monuments, find photos of them, visit some of them, and create a visual portfolio in your classroom or for your school. Your class may even decide to conduct research on one or more local monuments. You'll be surprised at how much is known, but not shared, about neighborhood public sculpture.

Art activity: Create your own public memorial

As a class, select an event (historical or contemporary) to commemorate with a public sculpture. Call your local planning office. If your town is in the process of planning a memorial, you might participate by choosing that subject or event. Submit class ideas.

Form small design groups. Draw designs for each group's ideas. Select materials such as paper, paper mache, clay, or wood, as art class allows. Build one project, as a class, or build each group's idea.

Saint-Gaudens' Memorial to Shaw and the Fifty-fourth

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Saint-Gaudens' Memorial to Shaw and the Fifty-fourth

Related Websites

http://www.siris.si.edu

Access to the Smithsonian's database of art inventories is available through this site, the Smithsonian Institution Research Information System. Click the box labeled "Search SIRIS Catalogs" and select "Art Inventories" from the list of databases across the top of the next screen. You can use this site to find an inventory of sculpture, including public monuments, honoring African Americans and America's cultural diversity.

http://www.valley.net/~stgaud/saga.html

This is the home page of the Saint-Gaudens National Historic Site. It includes information and images about the sculptor, his home and studio in Cornish, New Hampshire, and the Shaw Memorial.

http://lcweb2.loc.gov/ammem/cwphome.html

This Library of Congress site includes digitized Civil War photographs and is part of the library's American Memory series of digitized images on the Internet.

http://www.nara.gov/exhall/originals/54thmass.html

The National Archives holds the records of the Massachusetts Fifty-fourth Regiment. The American Originals section of the Web site includes information about the original documents of the Regiment.

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